



The
HENRY HUTT
PICTURE
BOOK



HENRY HUTT



THE HENRY HUTT
PICTURE BOOK



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The Spring of Love



THE HENRY HUTT PICTURE BOOK

TORONTO

The Copp, Clark Company
(Limited)

1908

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Published October, 1908

TO
THE BEST GIRL
IN THE WORLD



Henry Hutt.

Harvey

BIOGRAPHICAL NOTE

IN Henry Hutt's pictures we find much the same note of popular appeal which proceeds from the stories of Richard Harding Davis. Hutt, like Davis, visualizes the well-bred, well-groomed, handsome men and women, in whose places, consciously or subconsciously, we like fondly to imagine ourselves; he subtly indicates those little points of dress and manner that so markedly differentiate the men and women who "know how" from those who do not.

The "Henry Hutt girl" is a distinct type and in the matter of reflecting the latest styles it can be said without fear of dispute that she is the best dressed woman to be found anywhere. The type is hardly an emotional one. She usually looks sleek and well-nurtured and is for the most part a normal, healthy creature, clean of outline, as of mind, and with well-modeled features. All the world loves a pretty girl and so quite evidently does Mr. Hutt, and, as is evident from the following pages, he does not confine himself to any one type; one rather fancies he has a penchant for the blonde, but he varies his models constantly as his work shows.

His pictures present an abnormally high average of men with straight noses and well-made coats, and all his women are queenly, but why not? We are children of a larger growth who have not outlived our taste for fairy tales, and that is why we love Henry Hutt when we find that his pretty girls invariably are exquisitely tailored, with a motor car and an Italian villa somewhere in the background.

Henry Hutt was born in Chicago, December 18th, 1875. His parents were German and he was educated in the Chicago public

schools. Further back than his memory can take him Mr. Hutt began to draw, but childish scrawls preserved by his family would indicate that his art beginnings date with his fourth year. He was just sixteen when his first picture was offered to a publisher. It was sent to "Life," which immediately accepted it, sending the young artist a check for five dollars. He was so proud of this first concrete evidence of his talent that it was three months before he could bring himself to cash the check. The little picture was called "A 'Life' for a 'Life'" and represented a man and woman exchanging copies of the well known weekly.

Shortly after this Henry Hutt got a position as general factotum in the office of a commercial illustrator, and it was not long before he became very useful with his pen. His employer would outline a hat or gown for some dry-goods picture, leaving young Hutt to do the "shading"; or perhaps it would be a series of sketches for a book on physiology.

In a year he secured a position in a large printing and engraving establishment in Chicago at what seemed to him then the munificent salary of \$25 a week. The hours were long, from eight to six, and the amount of work he turned out was phenomenal. This particular establishment made a specialty of uncopyrighted editions of English novels, and it was a good part of the young artist's task to make covers and illustrations for some of these books. He would be given the proof-sheets one afternoon and the next morning he was expected to have the cover design finished. In the same way a day or two was considered sufficient time in which to turn out half a dozen illustrations of the most dramatic points in the story. Sometimes this more congenial work would be stopped by a rush order from some big dry-goods establishment which wanted advertising cuts made for a bargain sale the following week.

Anything was grist that came to Hutt's mill and in the two years that he toiled in this bustling establishment, his drawing-board close to the clanking presses, he acquired habits of work and gained a wide knowledge that have been of infinite value to him all

his life—notably a systematic way of doing things. And now, to-day, when this artist is in receipt of an income that compares favorably with many famous professional men, he works with the same system and care that he did when he ground out advertising pictures in his early days.

Like all ambitious young men, Henry Hutt wanted to come to New York. The Chicago employer had so come to value his services that he offered to increase his salary to one hundred dollars a week, but even this did not hold him. When he left Chicago he had had one order for a picture,—the illustration of a story in *The Saturday Evening Post*. It represented the foyer of a theater and a great crowd of people pouring out after the performance. This preceded him to the *Post* and when he arrived there and got a proof of the picture, he realized that with models he could do much better work. So he secured the original drawing, had the plate, which had been made, held up, and started in to do the picture over. The revised drawing was infinitely better than the old one, but he was very modest about its value to a publisher and yet, anxious to try his luck in New York, he sent the picture to *Life* quite sure of its rejection, but wondering whether he would get merely a printed slip or a kindly note of encouragement from the man who decides the fate of such things. He so deprecated the merit of his work that he had not courage to appear himself with the drawing, so he sent it by messenger early in the morning. That night he was astonished to receive a letter from *Life*. Tearing open the envelop he found a check for seventy-five dollars and a request from the editor to call immediately about other work. He then realized into what a position he had put himself. He had sold to *Life* a drawing for which *The Saturday Evening Post* had already paid fifty dollars and which had been made to illustrate a certain story. Realizing that if he explained to *Life* he stood a chance of being discredited, he threw himself upon the mercy of the *Post*, whose editors were good natured about it and soon after gave him more work to do.

As far as income was concerned, this settled the fate of Henry Hutt in New York and assured him a good living. But he had one more goal he wished to reach. He thought if he could have a picture accepted by THE CENTURY MAGAZINE he would be quite happy. He put a bundle of drawings under his arm and went to "The Century" offices. It was August, and an unusually hot one. On six different days he made the pilgrimage, sitting in the outer reception-room waiting for a chance to interview the busy art editor. Once or twice he failed to see him, at other times he got a friendly nod and a kindly glance at his work,—nothing more. The Magazine did not seem to need him. He went away disappointed, but not quite discouraged. Six months later "The Century" gave him his first order, a request for an illustration of a poem by Edith M. Thomas. From that time on Henry Hutt's career has been familiar to the readers of magazines.

Pictorially Henry Hutt preaches that it is the duty of all of us to dress becomingly and to look out with an unruffled spirit on all that is beautiful in the world. He is a materialist if you like, but only in a wholesome way, and the creatures of his brush that march before us in the pages of this book seem subtly to echo his philosophy of life, which is well embodied in the virtues of wholesome living, optimism, and system in work and play.

THANKS are due to Messrs. The Ainslee Magazine Co., D. Appleton & Co., Armour & Company, Butterick Publishing Company, Ltd., P. F. Collier & Son, The Curtis Publishing Company, Dodd, Mead & Company, Harper & Brothers, The New York Herald Company, Houghton, Mifflin & Company, The Life Publishing Company, The J. B. Lippincott Company, The S. S. McClure Company, The Metropolitan Magazine Company, The Frank A. Munsey Company, The National Lead Company, and Charles Scribner's Sons for their courtesy and coöperation in contributing to the success of this volume.



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• HENRY • RVTT

The May Queen



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Lady Disdain

A painting of a woman in a masquerade costume. She is wearing a light-colored, off-the-shoulder dress with a yellow shawl draped over her shoulders. She has a large, ornate hat with white feathers and a black bow. She is holding a large bouquet of pink and red flowers in her left hand and a thin cane in her right hand. The background is dark and textured.

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April



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The Moths and the Flame



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Her Valentine



HENRY •

"I know a maiden fair to see"



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Yesterday



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To-day



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The Most Popular Author



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Quarrel



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Puzzle: Find the Lovers



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Skating on Thin Ice



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A Study in Black and White



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A Lady of the Chorus



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Rosalind



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A Queen



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“When shall we three meet again?”



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Coquette



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Clubs Lose, Hearts Win



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Au Revoir



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Good-bye

